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APRIL, 1948

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A—Mark W. Acheson—"Psalm 23"

Ef. 12p. o. me. Composers Press 20c. A solemn, dignified, well-handled setting that, because of its publishers, should be of interest to professionals. Having an organ accompaniment is a big step in the right direction.

*AW2—Bach-ar.Kraft—"O God Thou Faithful"

F. 6p. me. o. Flammer 16c. From cantata 129. All who have been so madly writing unaccompanied anthems should take a look at this and see how Bach gave his voices easy music and his organist the real stuff. Every choir in the land should do this anthem every year. Actually the voice-parts do not amount to much, but the organ saves the day and makes a grand thing of it.

AW3—Robert Elmore—"I will bless the Lord"

C. 18p. me. Galaxy 25c. Psalm text. A real piano accompaniment, so possibly it's not intended for church use; Mr. Elmore usually has a reason for whatever he writes, so it would not be surprising if he intends this for concert use, not for church. Here we have something highly original in flavor, quite unusual in themes and handling, and yet all true 100% music; now let some of the empty-headed modernists equal it if they can. For a special musicale in your church on Sunday this would be superb. Not difficult, but none the less wants an organist and choristers who know their jobs. A beautiful and original piece of music.

A—Harold Friedell—"Jesus so lowly"

Df. 6p. u. me. Gray 16c. E.Williams text. A study in a slow-moving hymntune or chorale, especially effective for a great body of voices capable of mighty crescendoes as well as pianissimo shadings. Give it freedom of interpretation and you'll have something highly effective.

AW2—Maurice Garabrant—"Benedictus es Domine"

A. 4p. e. Gray 15c. English text. A good setting that keeps moving along; musicianly and attractive, but with the main emphasis on its contribution to the service.

AW3—Herbert Inch—"The Return to Zion"

Am. 10p. md. Carl Fischer 18c. Isaiah text, for the Hebrew services; in fact it's the Ernest Bloch Award winner for 1946. Characterized by the typical fervor and strength of much of the Jewish synagogue music and a fine thing for its purpose. Don't forget this when looking for music for the Synagogue.

A5—Carl F. Mueller—"Great is the Lord"

Gm. 10p. md. Carl Fischer 18c. Psalm text. Opens with

strength and then presents a lovely but classic melody for junior choir, which melody is dealt with at length but never so charmingly as when presented at first as a simple unadorned melody. Organists with multiple choirs should take a look at this; it will come off a lot better if the juniors are at the opposite end of the church from the adults, for their melody then in combination won't tend to be so completely covered by the adult voices that are not only so much stronger but have their soprano line running higher than the juniors' melody.

A8—C. Albert Scholin—"Great is the Lord"

Af. 7p. me. Hunleth 18c. Bible text. Opens with declamatory passage, the voice-parts all divided; then women's voices alone, and then men's on harmony materials, the under-voices merely assigned the duty of following the top line with supporting harmony. It's a harmony piece volunteer choirs will enjoy. All natural music, nothing distorted.

*AM—Silesian-ar.Fry—"Beautiful Savior"

Af. 6p. me. Church-Presser 16c. It's the old hymntune set for easy singing by men's voices; with the exception of some top A-flats, the range is conservative.

A—Louise E. Stairs—"At Thy feet"

Bf. 5p. me. Presser 15c. J.D.Burns text. A hymn-anthem, melodious, simple, volunteer choirs; nothing forced, awkward, or artificial about it.

A—Eric H. Thiman—"Praise the Lord of heaven"

Ef. 6p. me. Gray 16c. T.B.Browne text. Not one of the Composer's best but splendid none the less; strong unisons here and there; harmony goes on rather freely but at no time insanely, the accompaniment doing the chord-hopping so that the voices remain steady and assertive. For all good choirs, and such volunteer organizations as would like to pep up their work with a little better-grade music now & then.

A—Healy Willan—"Missa Sancti Michaelis"

Am. 11p. me. Gray 18c. "Kyrie" in Latin, "Sanctus," "Benedictus qui venit," and "Angus Dei" in English. Lofty music of the best sort, nothing extravagant, no wildness, no fumbling. One of the best of Dr. Willan's contributions to Episcopal ritual. Any choir can do it; so again, those who want to get out of the sing-song group should learn this setting of the service.

Music Press Inc.—New Editions

Again a set of choral works not hitherto listed in this column. Josquin des Pres, ed.David, "Salve regina," saab, 10p, 25c. Alberto Ginastera, "Lamentaciones de Jeremias," ssattbb, 29p, 35c. Orlandus Lassus, "Jubilate Deo," 7p, u, md, 25c. Luca Marenzio, "O sacrum convivium," satb, 10p, me, 25c. Jean Mouton "Iocundare Ierusalem," satb, 14p, u, md,

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Organ Hymntune Music

Dom Paul Benoit—Fifty Elevations

63p, me, J. Fischer & Bro. \$2.00. "The Elevations in this collection have been based on various Sanctus themes from the Roman Gradual." Some are of Gregorian derivation, others are "interludes for soft" effects with no relation "to the Gregorian melody other than the mode common to both. Still others are written in free rhythm; these require real freedom in their interpretation." Some of these pieces are truly lovely, others quite austere; most of them are easy enough for any organist; all are true church music of a high type, intended to be subservient to the service, not dominate it. One defect of service-playing that possibly does more damage than any other is the lack of musical feeling that permits organists of lesser experience to use totally unsuited preludes and incidental organ music—and it takes more art than the average organist has, to overcome the handicap of a bad selection. Taste, unless it has been cultivated by years of intelligent experience, is not enough. A simple solution of the difficulty is to discard personal taste as the safe criterion and take the judgment of those whose judgment can safely be followed. And here this collection of 50 short pieces of music by Dom Benoit is ideal. It is real church music, of lofty character. The organist is not entertaining the congregation; he is leading into the mood of the service. And that's his most vital task.

Margrethe Hokanson—Adventus

F. 2p, me, J. Fischer & Bro. 50c. Here is lovely music that sounds a little like what Bach did now & then in his simplest chorale preludes. The 15th-century tune need not bother anyone for it will probably not be recognized; actually it's a Christmas theme. And it's musical and appealing from start to finish. Only two pages, but it moves slowly and has the real thing in it. For every service, humble or lofty.

Edward G. Mead—Fantasy on Hanover

A. 6p, md, Carl Fischer 75c. Here's a tune all American congregations will recognize. Mr. Mead has written his notes so the tune stands out without interference.

T. Carl Whitmer—Four Short Pieces

6p, me, Schmidt 75c. Titles: Behold the Lamb of God, Meditation, Suffer the Little Children to Come Unto Me,

Take Up Therefore Thy Cross. Tunes do not at any time come to the surface, rather are these four pieces of serious church music in lofty vein.

Organ Transcriptions

*Couperin-ar.Bingham—Suite from Solemn Mass

26p, me, J. Fischer & Bro. \$1.50. There is a prefatory page by Mr. Bingham telling the origin of the music, and heaven be praised for that; there is also the stoplist of the organ in St. Gervais, Paris, and you should take a look at that. Here we have a set of eight church pieces with church titles and all in a healthy, reverent mood; nothing to entertain anyone, but on the other hand nothing that annoys by its antiquated simplicity, for these things, some of them all simple enough, have strength of musical character behind them. How vastly superior this type of prelude is in the service, compared to the umpah melody type all too often heard in the smaller churches throughout the land. In church, people do not hear music, they feel it; the moment a prelude is consciously listened to and heard, that moment it becomes bad. Make a congregation feel the music as part of the church atmosphere, and you're earning your money. Every organist should have and use this set.

*Franck-ar.Murray—String Quartet: Larghetto

B. 7p, me, Oxford-Fischer \$1.20. We can't have too much of the music of Cesar Franck, no matter what he originally wrote it for. Not for recital, but to enrich those all too often

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*Appalachian-ar.Gaul—Tennessee Twilight Tune 7p. md. Schirmer 60c. Very evidently this old tune interested Dr. Gaul, for he's written around it at great length, though for what purpose seems to be unanswered. Anyway it does not seem to be church music but secular. There are the invariable Gaul devices of consecutive fifths and dissonances of all sorts; good practise material for anyone who wants to develop his capacity to make notes live.

*Early Spanish Organ Music—Joseph Muset 92p. 19 pieces by 19 composers "collected, transcribed, and edited" by Muset. Schirmer \$2.50. The Arranger says he took this music from manuscripts found in various Spanish churches when he was undertaking to prepare an organ recital of such materials. He was not able to find any data on the composers but he does give prefatory materials and suggestions on how to play each piece. Excellent collection for all antiquarians.

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"Ten Sacred Songs, for soprano, strings, and organ, by J. Dencke, J. F. Peter, S. Peter, J. Herbst, G. G. Muller, J. Antes, edited by H. T. David, with English texts . . . music of the Moravians in America, from the archives of the Moravian Church at Bethlehem, Pa." And there you have the whole thing. There are six pages of prefatory materials, and the work is published by the New York Public Library. For each piece we have the soprano melody, text, piano accompaniment, and four staves for the string quartet.

ORGAN COLLECTIONS

Bach-ed.Bedell—Selected Choralpreludes 60p. 30 pieces. me. Edward B. Marks \$1.50. A handy collection of choralpreludes indexed and presented by English titles with the original German also indicated, with the minimum of directions on interpretation and practically none on registration. Anyone undertaking to convey real messages to congregations with these pieces will have little difficulty with the notes but unfortunately will likely be bothered by the tradition that all Bach is loud & vulgar. What a pity. Even today we hear organists play A Mighty Fortress with the very same registration & style as they use for When in the Hour of Deepest Need. Make expressive pieces of them, not finger exercises.

SCORE READING

Graded excerpts compiled by Martin Bernstein

9x12, 106 pages, paper-bound, M. Witmark & Sons \$3.00 This is a new edition of a 1932 book and anyone who can read the examples given should be proud of himself. There is but a single page of advice, then 104 pages of actual scores, each a sample of splendid printing, and the student is on his own. First example is on three staves and the usual clefs, in 3-part writing; next is similar but in 4-part. And then comes a Lohengrin excerpt on 10 staves, all using one and the same clef: can you play that on your piano? Mr. Bernstein thinks it would do you good to try. Next we have some examples on four staves, using the two common clefs. On page 12 we begin with some new clefs, new for the average non-orchestral musician. Up to p.37 most of the examples are confined to four staves, but then examples begin on five, and almost anything is likely to happen, though for the most part there are not too many staves; full-orchestra examples fill the last nine pages. This is not for beginners

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Electrotone Music

*Ralph Federer, ar.Stoughton—When Twilight Falls Af. 4p. me. Presser 50c. A lovely melody over a moving repeated-chord accompaniment, making music to delight the average listener.

Paul Koepke—Vignette

F. 3p. e. Presser 40c. Attractive music fitting its title well, and interesting to any audience delighting in the electrotone's peculiar sphere.

Percy W. MacDonald—Song of Autumn

Df. 4p. e. Presser 40c. Here's lovely music of the kind ideally suited to the piano, where ponderous & profound notions of music must give way to the more sensible idea of trying to give a little musical pleasure to the public. Already the electrotone is proving its worth in the organ world; for, as here, it offers composers a medium of writing in which they no longer need show how dull they can be.

Cyrus S. Mallard—Evening Shadows

Af. 2p. me. Presser 40c. Melodious and attractive, in the simplest sort of style; fine for those who play electrotones in church services.

*Sibelius, ar.Felton—Finlandia

11p. me. Presser 85c. Everybody knows this music; it is necessary here merely to mention its availability for the electrotone.

Helen Seales Westbrook—Concert Piece D

10p. md. Kjos \$1.50. Here's a piece of music that deserves a better medium, and perhaps engraving that's slightly easier to read, though the difficulties are not sufficient to deter any player working as hard as every player should to find and present literature of real interest. Nothing profound here,

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Helen Searles Westbrook—Retrospection B. 3p. me. Kjos 75c. A very serious melody, good for your electrotone prelude; its musical appeal is sacrificed to a rather heavy hand in its composition.

Helen Searles Westbrook—Retrospection. F. 7p. md. Kjos \$1.00. Another piece, of good length, that springs rather from the technic of a composer's hand than the inspiration of the heart; none the less it shows a good workmanship—and many musicians prefer good workmanship to good inspirational materials.

Helen Searles Westbrook—Poem for Autumn Ef. 5p. me. Kjos \$1.00. This is also one of the better of these five pieces, and though again it's labored with a heavy hand, the type of work accepts it with less damage; and the total result is a piece of rather profound music for any player who knows what to do with good music when he gets it, the kind of music that has emotional appeal back of it.

The following books received for review are herewith noted and briefly described; they will be reviewed as soon as lowered printing costs and lowered taxes make it possible. Since Americans are stupidly undertaking to feed & clothe all Europe, it doesn't seem likely that our money-squandering politicians will bring taxes back to normal short of another American Revolution.

Noel A. Bonavia-Hunt, *Modern British Organ*, 7x10, 265 pages, illustrated, cloth-bound, A. Weeks & Co. We are hoping to announce an American dealer for this splendid book and will give it review when such is ready.

Marie Pierik, *Song of the Church*, 6x8, 268 pages, cloth-bound, Longmans Green & Co., \$3.00. "A highly original & scholarly work" on the historical background of Gregorian chant, its development in liturgy, etc.

Gerald Abraham, *Music of Schubert*, 6x9, 342 pages, illustrated with thematic excerpts, cloth-bound, W. W. Norton & Co., \$3.75. "A comprehensive estimate of all the music of Schubert."

Alfred Einstein, *Music in the Romantic Era*, 6x9, 371 pages, cloth-bound, W. W. Norton & Co., \$5.00. "A history of musical thought in the 19th century."

Gerald Abraham, *Music of Sibelius*, 6x9, 218 pages, thematic excerpts, cloth-bound, W. W. Norton & Co., \$3.00. "A serious discussion of the entire work" of Sibelius, "free from distracting biographical considerations."

Alfred Richard Oliver, *Encyclopedists as Critics of Music*, 6x9, 227 pages, cloth-bound, Columbia University Press, \$3.00. "Addressed primarily to the music critic, the musician, and the scholar," the book "traces the influence of the encyclopedists and of l'Encyclopedie within 18th century Europe, especially France."

Jay Leyda & Sergei Bertensson, *Musorgsky Reader*, 6x9, 474 pages, cloth-bound, W. W. Norton & Co., \$6.00. "All the known facts of Musorgsky's life translated from the Russian of their original sources."

Manfred F. Bukofzer, *Music in the Baroque Era*, 6x9, 488 pages, some illustrations & excerpts, cloth-bound, W. W. Norton & Co., \$6.00. "Covers that incredibly rich period, roughly the 17th century and first half of the 18th."

Jessie Lofgren Kraft, *Overtone*, 6x9, 63 pages, cloth-bound, Exposition Press, \$2.00. A book of poems; the author is a pianist and wife of a physician who also plays the organ and hopes to have an organ in his own home in the not too distant future "as a background" for the reading of his wife's "poems over the air."

Dayton W. Nordin, *Choirmaster's Workbook*, 3x8, 263 pages, Augustana Book Concern, \$2.00. Provision for almost every type of record an organist needs; if you take your work seriously or are methodically-minded, by all means get this.

Some Music Reviews

By ROLAND DIGGLE, Mus.Doc.
Who says just what he thinks, which is quite likely to be highly individualistic and equally emphatic, though always wholesome and helpful.

Jean Langlais—*Neuf Pieces*
Bornemann-Gray. Nine fairly short pieces in the modern French manner that should prove of real interest to organists who are not afraid of a little work or a few ugly chords. *Song of Sorrow*, 3 pages, is quite effective, makes but little demands on the player. *Song of Joy*, 4 pages, is very stirring; not easy, needs a good organ & a player with imagination. *Song of Peace* is a slow 2-page number; *Heroic Song*, 10 pages, a first-rate recital piece; *In Quiet Joy*, *De Profundis*, *My Soul Longeth*, *Prelude on an Anthem*, all are on the quiet side and should fit into many church services. *Rhapsodie Gregorienne*, 15 pages, makes a stunning recital number, given a first-class performer & a good organ. An interesting set of pieces that can be divided into short suites or played separately.

Jeanne Demessieux—*Six Etudes*
Bornemann-Gray. I am always amazed when I see a publisher tackle a work like this. Here in U. S. our publishers generally think twice before doing an easy 4-page number, while in France a publisher will publish a work like this and some six or seven things of equal size. [Too bad; Dr. Diggle forgets what laborunions have done in America in cutting the day to six hours, the week to five days, and raising hourly wages to a rate impossible to even imagine in France.—T.S.B.] These six pieces are the last word in organ studies. There may be an easy bar in the 58 pages, but such are few & far between. Planned as pedal studies covering thirds, sixths, repeated notes, octaves, etc., they could not fail as recital material. They look frightfully difficult but the younger generation will make small work of them.

Marcel Dupre—*Suite, Op. 39*
Bornemann-Gray, 26 pages, *Allegro Agitato*, *Cantabile*, *Scherzando*, *Final*. Both feet and hands are kept busy most of the time but the work as a whole is not so difficult as it looks on paper. The last two movements strike me as being very effective.

Marcel Dupre—*Evocation; Offrande a la Vierge*
Bornemann-Gray. First is 35 pages, three movements, first-rate writing that should come off well. *Adagio* is the most tricky to bring off but with the right registration it should be worth the work. I hope some of our recitalists will play this and give some of the old war-horses a rest. If I hear the B-Minor Chorale again this year I shall be ready for the editorial chair. [He means the electric chair which is almost as bad as the one he names.—T.S.B.] The second is another suite, *Virgo Mater*, *Mater Dolorosa*, *Virgo Mediatrix*. The music is not so difficult and should prove admirable for young students as their first taste of modern French organ music.

Marcel Dupre—*Deux Esquisses, Op. 41*
Bornemann-Gray. This follows much along the line of *Offrande* and what I have said about that goes for this also. Perhaps for recital this would have a wider appeal, especially the second number with its brilliant last three pages. But I have a feeling that all this music needs the French cathedrals to do it justice.

Marcel Dupre—*Le Tombeau de Titelouze*
Bornemann-Gray, 16 chorales, which I recommend as being the most practical of all Mr. Dupre's compositions. Any organist of average ability can play these pieces. I feel sure you will enjoy them and find use for them in your service playing. Most of them are quite short. I recommend this collection to all, both small and great; I am sure it will give you a great deal of pleasure.

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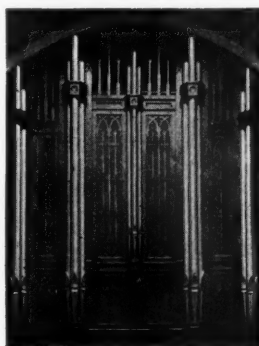
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if

not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday. T—Thanksgiving.

L—Lent.

After Title:

c. q. qc. qc.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.)

o.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

A♭.Bm.C♯—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p.—3 pages, etc.

p—Piano. 3p.—3-part, etc.

Hyphenating denotes duets, etc.

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THE AMERICAN ORGANIST

April 1948

Mixtures--the Conclusion: Article 4

By the Hon. EMERSON RICHARDS

Who has proved himself one of the world's greatest organ architects

RETURNING now to the nomenclature of modern mixtures, the names most usually found in American and Continental organs are: Mixture, Sesquialtera, Cornet, Fourniture, Acuta, Cymbal, Zymbel, Scharf, Rauschquinte, Glockenspiel, Plein-Jeu, Carillon, and Ripieno.

Classifying these names puts the word Fourniture in the fifth-sounding class and is usually the graver pitch when more than one mixture appears on the same division.

When the word Mixture itself appears on the stopknob it should be considered as equivalent to Fourniture.

A Cymbal should be a fifth-sounding mixture of a more acute pitch than Fourniture, but there are examples of Cymbals in which the tierce does not appear. I believe that when this occurs, the mixture has been wrongly named.

An Acuta should also be a fifth-sounding mixture and, as its name implies, of even higher pitch than the Cymbal. A Scharf is the German equivalent of the Acuta and Cymbal. The Italian Ripieno is also the equivalent of a Fourniture.

Cornets and Rauschquintes should be classified together because the ranks run through and do not break, but with this difference: the Cornet always contains a tierce, and if large enough may employ both the tierce and octave-tierce, as well as the quint and octave-quint or even the sub-octaves of these voices. Rauschquintes are limited to two ranks while Cornets have at least three, and the classic examples run to five or seven ranks.

Usually the Rauschquinte merely places the twelfth and fifteenth ($2\frac{2}{3}'$ and $2'$) on one action. But in a large organ it may serve to double these independent voices. When at $1\frac{1}{3}'$ and $1'$ it is called a Quartain. At $4'$ and $2\frac{2}{3}'$ a Grossrauschquinte.

The word Zymbel originally was equivalent to Cymbal. In recent German practise the Zymbel is usually a three-rank mixture of high pitch, employing a tierce. I make this distinction, using the word Cymbal where the high-pitched mixture is a quint composition, and Zymbel where it is a tierce composition.

The French Plein-Jeu is also a fifth-sounding mixture with this difference. It nearly always consists of four or more ranks, five being the average. More broadly it means the combination of a Fourniture and a Cymbal. Petit Plein-Jeu means a small Fourniture, possibly of three ranks.

A Carillon and Glockenspiel both employ the use of a quint and tierce in order to imitate the bell effect. Quite frequently however the tierce is dropped out above the middle of the keyboard and only the quint carried up.

There is another type of mixture which may be consid-

This series was prepared by urgent T.A.O. request and is here offered as the final chapters of the discussions started some years ago by other interested readers and concluded to their satisfaction at that time. Senator Richards provides T.A.O.'s official statements as its closing contribution to the discussions.

ered as intended to create harmonic structures upon their own account. In this case the pipes are not of the Diapason type common to the mixtures we have discussed, but may consist of harmonic pipes, Gemshorns, flutes, or even strings. String mixtures, mostly of the Cornet variety, have been introduced in String Organs.

Mostly, this type of mixture tends to set up harmonic structures independent of the normal flue foundation. In many cases the attempt is to substitute synthetically the compound stop for a normal $32'$ or for pipes of grave pitch.

Mixtures are also incorporated into the Pedal Organ. In this case the mixture is more likely to be a Cornet. Very elaborate mixtures of this kind have been constructed, consisting of $16'$, $10\frac{2}{3}'$, $8'$, $6\frac{1}{5}'$, $5\frac{1}{3}'$, and $4'$. The resultant compound tone quite frequently approaches that of a $32'$ voice. Obviously, however, such a mixture is vastly more expensive than the $32'$ pipes it undertakes to displace. The more normal mixture of this type would begin at $8'$ and run up to possibly $2'$. The Pedal mixture does not normally break, since the pipes, being an octave lower in pitch, to conform with the graver tonality of the Pedal division, can easily be carried up the 32 notes of the pedal compass. Moreover, it is only the lower notes of the Pedal pipes that require drastic reinforcement. For the reasons already explained, the upper notes of the Pedal pipes are already rich in harmonic development. For this reason, however, the ranks of the Pedal mixture above the first 18 notes have to be very much softened or, which is sometimes done, the higher ranks of the mixture are progressively dropped out so that perhaps only one or two of the gravest ranks run to the top of the Pedal compass.

A book could be written exclusively on the subject of mixtures. In this already too lengthy article I have touched upon the outlines only. The revival of mixtures in America, due to the development of the American-classic organ, makes this subject one of very live interest to the progressive organist.

Perhaps no department of organbuilding has been so much neglected or misunderstood. Mixtures are hard to make, expensive as well, and, strange enough, they even need tun-

ing. In the romantic organ, the attempt was made to suppress mixtures almost entirely and to gain power and brilliance through the use of high-pressure reeds and strings. The result was to transform the organ from a flue ensemble to a reed ensemble, so that organ music could not be performed satisfactorily on the romantic organ; and this, in turn, brought about its downfall. Now mixtures are everywhere appearing as the necessary complement of the modern flue choruses.

In the modern American organ, the tendency is to drop the 16-8-4 reeds from the Great Organ in favor of mixtures. For that reason a Fourniture and Cymbal are now found completing the Great flue ensemble.

The reeds are now reserved for the Swell chorus together with at least one mixture of the Plein-Jeu family. This serves to give greater contrast to the Great and Swell, and preserves the traditional classic integrity of the two divisions.

The English idea of placing 16-8-4 Trombas on the Great, and 16-8-4 Trumpets on the Swell, has little to commend it. Besides being redundant, the result is an overwhelming reed ensemble in which the normal flue chorus is obliterated and all pretense to interpreting classic organ music is effectually frustrated.

The new American Great is clear, forthright, and brilliant. It plays organ music as its composers intended it to be played. The contrasting Swell with its light but brilliant reeds melts into and becomes a part of the general chorus, giving additional color without destroying the essential character of the main flue chorus.

So that in a normal two-manual organ of reasonable size, four mixtures are indicated: a Fourniture and Cymbal on the Great, a Plein-Jeu on the Swell, and a Fourniture on the Pedal. In a three-manual a Sesquialtera would appear on the Choir; and in a four-manual, a six-rank quint mixture should support the 16-8-4 solo reeds.

Since mixtures may also be employed as color agents, less aggressive subsidiary mixtures may be employed in large organs with excellent effect. Thus a soft Cornet or a Sesquialtera will be found exceedingly effective in either Swell or Choir or both. These auxiliary mixtures can be designed to combine with the softer 8' and 4' voices to form many vivid color combinations that are even more effective than the usual practise of combining one or more mutations. It has been my experience that if a choice has to be made between an individual twelfth and tierce in a division, and a three-rank Sesquialtera (12-17-22) or similar composition, the latter will prove the more effective and of course less expensive than the two single stops.

The objection that has been validly made against mixtures, has been their screaming trebles. As previously observed, the trebles as made by some builders have been unnecessarily prominent to the point of being offensive. There is no good reason for this. The common cause behind screaming mixtures is technical and, alas, comes mostly from lack of experience or know-how on the part of the builder.

It should be remembered that in the classic organ, the compass was only 52 or 54 notes; consequently the acute treble was absent, particularly since there were no octave couplers. If the treble pipes are not properly scaled and voiced, there is not sufficient margin to admit of their proper regulation, and frequently they cannot be made soft enough to prevent a shrill unmusical treble. But these defects can be overcome if the mixture is properly designed, the pipes rightly scaled and voiced, and, most important, regulated and tuned.

No doubt some of my readers will complain that I have limited technical construction-details of these mixtures to generalities. This is not because of lack of ability to give this information, but because its statement here would serve no useful purpose. Presumably a competent organbuilder has this information. The amateur has no means of using it. But in between there are border-line 'experts' in whose hands such information would lead only to disastrous results.

There is also another reason. Those organbuilders who have been employing the classic ensemble and have therefore acquired the most experience in mixture-design, have done so only after repeated trial and error and costly experiments. Consequently they have an actual money-investment locked up in this branch of organbuilding that they are entitled to recoup. The backward organbuilder who either opposed or ignored the mixture renaissance should not now, in fairness, acquire this information at the expense of his more enterprising rivals. Moreover, my own initial experience with mixtures in French and German organs has been greatly augmented by collaboration with American builders so that it is not proper that I should divulge trade information obtained in such work.

As the mixture resurgence becomes more and more deeply rooted in American organbuilding, the proper technical construction of the mixture will spread and become common property. As has been the experience with other advances in organ design.

At first impression it may seem that the much discussed and controversial Positiv is not relevant to a discussion of mixtures. But many Positivs, particularly when not of sufficient size to rise to the dignity of a division, are in effect a big Cornet or a quasi-mixture when coupled to the Great and thus affect the tonal quality of that division.

In modern American organs the Great is either a 16' or an 8' division. Positivs usually have a 4'-pitch foundation and since they have a full complement of mutations, add both height and brilliance to the Great chorus.

Positivs usually have an 8' sub-foundation and 4' Principal (the unison), a 2 2/3' Nasard, 2' Principal, 1 3/5' Tierce, 1 1/3' Larigot, 1' Flute, with perhaps a three-rank acute mixture added. When such a division is coupled with the Great, the effect is the addition of a very big Cornet adding both color and depth to the ensemble. In my own organ, the chests are extended downward to GGG to accommodate the 16' coupler (with unison-cutout) so that virtually another Great Organ may be added to make a massive effect.

It might not be out of place to refer to my new organ, now about 60% complete. It is a four-manual of 106 voices, and there are no less than 12 mixtures, making a total of 146 ranks.

Pedal: Grand Cornet, 7-rank, 8, 5 1/3, 4, 3 1/5, 2 2/3, 2, 1 3/5. There is an independent 1'. And a four-rank Fourniture—15-19-22-26. But since this is a Pedal mixture and the pipes reinforced are of the 16' harmonic series, the pipes are actually 4, 2 2/3, 2, 1 1/3.

Swell: Plein-Jeu, 5-rank—15-19-22-26-29. The original Schulze-type pipes were retained but the mixture was recast to break on each octave and the quints were softened and a new treble added. As redesigned, even the octave-coupler will not make this mixture scream. In addition to a twelfth and tierce, the Swell has a Carillon, 3-rank—19-22-24. This is much softer than the Plein-Jeu and is very useful in color combinations and as a top to the smaller ensembles. The Plein-Jeu about doubles the apparent power and brilliance of the 16-8-4 reeds.

Choir: Petit Plein-Jeu, 3-rank—22-26-29, seven breaks. This acts as a top for the 16-8-4 reeds and the major flue choruses. A much softer Dolce Cornet, 3-rank—15-17-19, one break, in addition to a sub-tierce and a nasard, supplies limitless color combinations.

I digress to call attention to the fact that mixtures are supposed to work only with supportive choruses of the same general tonal texture. Thus it has been generally stated that a Diapason mixture must be supported by at least 16-8-4 Principals or similar-voiced Diapasons. I have found that this dictum is not necessarily true. Mixtures that are not too hard-blown, are of proper scale and construction, can be supported by organ-toned flutes as well as by Diapasons, and this will apply even to covered or semi-covered metal flutes of the baroque variety. I well remember Hans Steinmeyer's taking me to an organ in a rather resonant church in Nuremberg.



THAT DELICATE JOB OF NICKING
is just one more detail for the experts to argue about; the patient organbuilder goes about his job and nicks his pipes in the same old way and for much the same reasons—it gives him better tone or tone-control. Photo by Reuter Organ Co.

From the middle of the auditorium I guessed the Great contained at least eight or ten stops, and was therefore surprised to discover that the brilliant full-toned tone came from just two voices—a large-scaled metal Gedeckt and a five-rank mixture.

In my own organ, the Choir contains four baroque flutes, a metal 16' Gedecktfloete, 8' Singendgedeckt, 4' Blockfloete, and 2' Spillfloete. To this chorus may be added the Petit Plein-Jeu for a perfectly sound musical effect. Full-bodied strings also take these mixtures very well. While this may appear to be contrary to former practise and theory, it nevertheless works and therefore greatly broadens the utility of mixtures of the chorus type. I need hardly say that mixtures are equally indispensable to reed choruses—although they do not unite as well with high-pressure reeds as with the low-pressure French variety.

Continuing then with my organ, the 14-stop Positiv is topped by a three-rank Scharf—29-31-33, eight breaks. But the concentration of mixture-work, as would be expected, is on the Great.

The Great Organ has no less than 20 ranks of mixtures to complement its three 16's, three 8's, four 4's, besides an independent twelfth and fifteenth. The biggest mixture is the four-rank Fourniture—12-15-19-22, four breaks. The second in strength is the four-rank Cornet—2 2/3, 2, 1 3/5, 1. Next in strength is the Grosse Cornet, three-rank—5 1/3, 4, 3 1/5, followed by the two- to five-rank Chorus Mixture which at note-21 is 1-5-8-12-15. There are six breaks to s-16, s-8, 1, 5. This softly-voiced mixture complements the 16' and 32' harmonics. The most acute of the mixtures is the four-rank Cymbal. This mixture, also softly voiced, breaks every half-octave. Starting at 26-29, at note-25 it is 15-19-22-26, and it finishes at s5-1-5-8.

The first two mixtures are on the Great 2 1/2" wind but the last three are on only 2" wind so that none of the five is of overwhelming strength.

It may be asked why so many mixtures on this Great Organ. The seven ranks of the two Cornets might be regarded as separate mutations, but if they had been so arranged, the cost and bulk would have greatly increased without adding anything to the chorus. The main and most important reason for the multiple mixtures is that we have learned from experience that the greater the number of sound sources (pipes), the richer and more satisfactory is the chorus structure. Just as in the case of the orchestra where the greater the number of strings, the greater the depth and richness of tone; so in the case of the organ, the greater the number of pipes

per note, the more complex and satisfying is the resultant tone. Thus, our Great to Fifteenth gives us but eleven tones per note. But with the mixtures added, we have 31 tones per note and in a four-note chord the tone-source rises from 44 to 124. Surely it is apparent that such an increase insures a much more satisfying as well as a more brilliant and colorful ensemble.

It is perhaps in this recognition of the effect of multiple sound-sources as a musical resource of the first order that the real future of the mixture lies.

(To be continued)

Oberlin Conservatory Case

An organ case of exceptional beauty as the camera sees it
in Warner Concert Hall, Oberlin Conservatory, Oberlin, Ohio

Jan. 21, 1904, Oberlin Conservatory dedicated a 3-40 Roosevelt organ in Warner Concert Hall, the instrument purchased, says Oberlin, from the W. S. Kimball residence, Rochester, N.Y., for which it was built "at a cost

PEDAL			ROHRFLOETE		
16	Diapason-1				Flauto Dolce
	Diapason-2				Flute Celeste
	(Diapason-G)				Salicional
	Bourdon				Voix Celeste
	(Bourdon-S)	4			Octave
	(Gamba-C)				Flute
8	Octave	2			Flautino
	Gedeckt	V			Cornet
	St. Gedeckt	III			Chorus Mixture
	("Cello"-C)	16			Waldhorn
4	Superoctave	8			Cornopean
	Flute				Oboe
16	Trombone				Vox Humana
8	Tromba	4			Clarion
4	Clarion				
GREAT			CHOIR		
16	Diapason	16			Gamba
8	Diapason-1	8			Diapason
	Diapason-2				Concert Flute
	Flute				Gamba
4	Octave				G. Celeste
	Flute				Dulciana
2	Fifteenth				Unda Maris
IV	Mixture	4			Flute
8	Tromba				Gambette
4	Clarion	2 2/3			Nasard
SWELL					Piccolo
16	Bourdon	8			Tuba
8	Diapason				Clarinet

of about \$20,000." The Roosevelt catalogue lists it as No. 93, a 3m built for Harold C. Kimball, Rochester. It had 40 "speaking stops," whatever they are, and 2462 pipes. George W. Andrews opened the program with Bach's Fantasia & Fugue Gm, closed with Liszt's Fantasia & Fugue on Bach.

Roosevelt, building for a wealthy man, spared nothing in excellence of materials and workmanship. When it was built we do not know, but Oberlin got it in 1903 and gave it, we think, one of the most distinctive cases. Said Oberlin in 1904, "The present case is new," made by Viner & Son of Buffalo; "decorations are by Weber, Lind & Hall of Cleveland. Case is 29' 6" high, of quarter-sawed oak, Flemish finish; "the pipes are of a rich maroon color with goldleaf decoration. In material, design, and color, this organ front is of extraordinary beauty and excites the instant admiration of all who see it."

In 1928 Oberlin again gave attention to its organ; our thanks to J. C. Kennedy of the Oberlin staff for this: "The pipes in the picture no longer speak, a new organ having been installed behind the old case in 1928. This new organ was the first one designed by Donald Harrison for the Skinner Company when he came to this country. Mr. Poister has prepared the stoplist of this organ, which I herewith enclose." To complete this story, and also to show the processes of evolution, we give the stoplist here as received.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer
Index of Current Summer Courses

Herewith is a summary of the summer courses advertised in these pages for the current season.

Fort Worth Conference, Protestant-church music; Fort Worth, Tex., June 7 to 11; March page 74.

Juilliard School of Music, complete courses, specials in church music and organ; New York, June 28 to Aug. 6; March 88.

G. Darlington Richards, boychoir work; New York, July 6 to 16, Aug. 2 to 13; March 74.

School of Sacred Music, specializing in the work of church organists; New York, dates not indicated; March 86.

Wa-Li-Ro, boychoir work, Put-in-Bay, Ohio; July 12 to 16; March 90.

Guilmant Organ School: Season is five weeks, July 5 to Aug. 7; subjects & faculty are master-classes, Willard Irving Nevins; keyboard harmony, Viola Lang; improvisation, James W. Blecker and Martha Mahlenbrock; plainsong, Marguerite Sullivan of Pius X School; early-church music, Arthur Mendel.

Methuen Organ Institute: Each faculty member conducts daily master-classes for one week and gives two recitals on the famous organ at the end of his week's teaching. Last year the Institute had capacity enrolment of 40 professional organists and advanced students from 19 states and Canada. Arthur Howes, director, announces four scholarships "to organists of outstanding ability who would not otherwise be able to attend," on a basis of recommendations from wellknown authorities familiar with the applicants' work & ability, known as the H. W. Gray Co., G. Donald Harrison, Edward F. Searles, and Moses T. Stevens Scholarships, all awarded by the Institute board of governors. The famous Methuen Memorial Organ in Searlo Hall will again be used for classes and recitals, and students will have opportunity for practise on that instrument, though a larger number of practise organs have been provided for the increased enrolment offered this year. Says Mr. Howes:

"Inasmuch as many of the students in last year's Institute were organ teachers in colleges and conservatories, it is likely the influence of this school and of the magnificent organ in Methuen will have a far-reaching effect on the thought and practise of the profession generally."

Wa-Li-Ro: This is the 15th season for this very unusual "choirmasters conference" in conjunction with the de-

lightful summer camp for choir boys of the Episcopal church, each selected on the recommendation of his rector. Here the boys have an ideal vacation. "Two hours in the morning and a short evening period are spent in singing, with a quarter-hour musical service in St. Paul's Church. The rest of the day is spent in outdoor activities under competent leaders. Put-in-Bay was selected because of its seclusion. Its quiet waters make swimming and boating safe and provide an ideal place for those who like water and summer sports." All is under expert supervision. The choirmasters' five-day conference offers morning and evening sessions, with a special choir of 20 boys, used for demonstrations and the services. Subjects include organization, discipline, vocalizing, liturgics, rehearsals, services, speech-rhythm chanting, etc.

A WEDDING SERVICE IN FULL

Faith Lutheran Church, Cleveland, Ohio

For this Saturday service the lithographed calendar form was used, the Lord's Prayer filling the first page, the form of service and music mimeographed on the two middle pages. The organist was Hubert Corina, the groom was his son, and the bride a violinist, music-teacher, and member of the choir.

Wedding Prelude, Schubert's Andante, Sym. 5
Anthem, Gounod's "Entreat me not" (soprano solo)
Processional Chorus, Andrews' "Praise my soul" (chorus)
Address (with quiet organ improvisation background)
Exchange of Vows
Solemnization of Marriage
Prayer

Lord's Prayer (said by congregation)

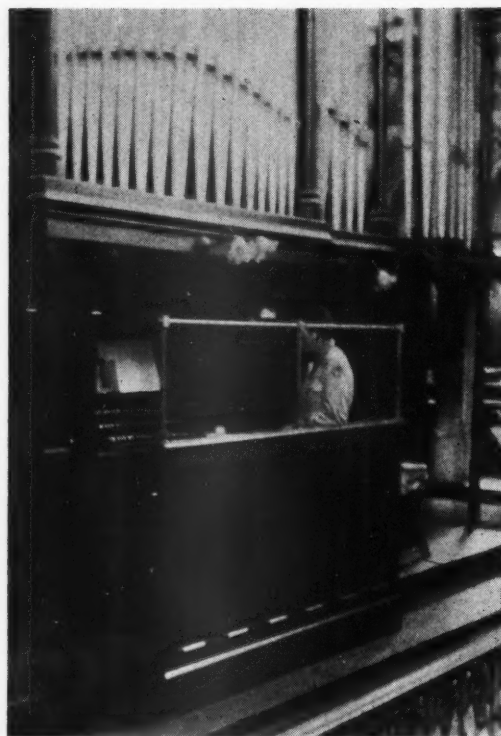
"The Lord's Prayer," Malotte (sung by chorus)

The Blessing

"Lord bless you and keep you," Lutkin (chorus)

Wedding Recessional, Ganne's Nuptial March

"Congregational rulings forbid use of Lohengrin music for weddings. Wedding programs such as this have been used several times in local Lutheran churches."



IN CHINA BUT NOT CHINESE

The three-manual, probably of Belgian origin, in Zik-kawel Catholic Church, Shanghai, with natural keys black, sharps white; photo by courtesy of Robert L. McKim, now of Baltimore, then of the American armed forces doing their necessary war job in the far east.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

That Bach Rumpus

HERE'S one of our new readers who takes life seriously. "According to an article" in a conservatory review "two Bach recitals were reported to you as items of interest. You, it was said, replied sarcastically with words to the effect that such recitals are an insult to the public I cannot imagine that you could have said such a thing."

Possibly I might quote directly from the article referred to without being taken to court for violation of the copyright laws: "A few weeks ago a graduate student played a pair of organ recitals comprised of the major works of Bach. The event itself was a rare achievement . . . yet when they were reported to *The American Organist* as an item of interest the Editor of that periodical acknowledged them with no little sarcasm and referred to them as two crimes against the public. For this reaction to come from such a quarter is quite astounding—it is as though any patron of the symphony were to scorn an all-Beethoven or all-Brahms concert." And the review closes with the hope—we take it for that—that when "organists themselves observe stricter scruples," the organ "will once again regain the position it held in the baroque era." Heaven forbid.

Our correspondent evidently believes that no man dare dislike a Bach recital or that thing called "the baroque organ." Years ago I heard one Bach recital that was all delightful; it was one of a series of four played by Mr. Carl Weinrich on the 4-157 Austin in St. George's Church, New York. As to an all-Beethoven concert, I'm so tired of the rule-of-thumb simplicity of Beethoven that I wouldn't listen to an all-Beethoven concert at any price.

What do I actually think of the Bach-recital idea? I'm not too sure, but I believe in candid moments I'd be inclined to say it's the easiest thing on earth to play; it is done more often than any other kind of organ recital on earth; most people do it purely from the copy-cat motive, rarely because they know the whole school of organ literature and choose Bach because they find Bach's music beautiful; that the notion of studying the other music of Bach and playing his organ pieces in the light of discoveries to be made by that process, never enters an organist's head; that the average playing of any of Bach's organ music is so far from beautiful that it's doubtful if I ever again would invest my time in trying to hear some organist play it; that what is right for a pupil to do and be proud of is certainly a private affair, exactly the same as paying his teacher promptly without quibbling over the price; and that it's high time our organ profession grow up and put away childish hero-worship.

Decades ago I heard Mr. Pietro A. Yon play Bach's D-Minor Toccata & Fugue in a paid-admission recital in Town Hall, New York City, and get more thunderous applause than I ever heard accorded to any musician for any playing. I also remember with warm enjoyment that Bach recital Mr. Weinrich played in his series of four. I remember the enormous perfection of Mr. Weinrich's playing of the Toccata in F in one of his recitals in the Church of St. Mary the Virgin, New York. I remember, with pleasure and amusement, the bubbling Doppelfloete beauty of a Bach choralprelude as played in the Lutheran Church of the Holy Trinity, New York

City, in one of the various recitals I heard Mr. Gunther Ramin play. I myself in my organistic days played everything Bach ever wrote for the organ, so far as the B. & H. edition gave it. I've heard Bach's "St. Matthew" many times, first as done by Leopold Stokowski in the old St. Bartholomew's Church, both with organ accompaniment alone and with orchestra; and I've heard that profound "B-Minor Mass" enough times to know my way around. I'm sorry for anyone who thinks they can tell me what I must like, or profess in print to like or dislike. Any world, organ or political, based on slavery is an invention of the devil, not a creation of old man Bach or any other decent human being. And until this foolish little organ world of ours can throw aside its slavery to convention, and do its own thinking right now in 1948 for its own little 1948 self, it will continue to be more amusing than entertaining.

The limitations of the human mind are appalling. A man gets so buried in his own enjoyment of the mixture-work organ that he blinds himself to any possible virtues in the colorful organ; or the colorful advocate goes so far in his opposite direction that he sees no value whatever in the mixture-work organ—whereas all the rest of us see enough values in both of them to make us happy. Nobody fights quite so vehemently as the expert. The more expert a man is in his chosen field, the more he disagrees with others who are equally expert in that very same field. That is all good enough if only it does not go far enough to try to rob some human mind of the God-given liberty with which it was originally, we hope, endowed.

But if this Bach-recital business threatens to so upset anyone in our little organ world as to render him blind to the values of any music other than Bach, then I for one will begin a campaign of violent antipathy to all Bach; which shows what kind of a stubborn creature I am. And I'm proud of it too. Wishy-washy people are not worth their salt. Let's have our own notions, not be silly reflections of the notions of other people.

Well, that explosion is over. Actually I sent my original note to an old friend, a man I have known so well and admired so much that I've always felt free to kid the daylight hours out of him if I wanted to, knowing full well he would realize what I meant and what I did not mean. No carbon copy was kept, and the original is too elusive to be brought to light again. Not that this makes any difference; I shall like what I like and shall not lie about any of it to anyone any time ever. If you don't like it, go and read Frank Roosevelt's stock of publicly-uttered lies from 1930 to the time of his demise.

And since this Bach worship has now deteriorated to the point where it threatens to enslave men's minds, I rather believe I shall never again attend any all-Bach organ recital, shall watch my step so that I never again say a good word for the organ music of Bach. We have had many arguments on how Bach might have wanted his organ music played. Nobody knows a single thing about it. What he liked and used in 1748 has not the slightest usefulness for you & me in 1948. He had to walk to hear Buxtehude: would that persuade you too that you had to walk several hundred miles to hear a great organist? If it does, you'd better get off the T.A.O. reader list in a hurry or you'll be insulted a thousand times before you can count up to ten.

We've been stupid enough to try to figure a Bach organ style

basing our ideas on the limitations of the organs Bach knew. I can think of some stupider things than that, but it would not be polite to mention them. We can very easily determine beyond question what the musical heart, the musical taste of Bach was if we only have sense enough to examine the instrumental music he left with totally unmistakable instructions. I refer to his accompaniments for the "B-Minor Mass" and the "St. Matthew Passion." By centering all our attention on the organ music, we've developed a Bach style that is little less than horrible. And Bach in all his horror is hardly persecuted more effectively than by the average all-Bach organ recital. Things have reached such a pass in America now that I shall never again hear such Bach playing as Mr. Weinrich did in that one of his series of four in St. George's, for Mr. Weinrich has turned his back on that style.

Old man Bach & I would have a riotous time if only we could get together and compare notes. And he'd use a lot worse language than I ever would in his contempt for the way his organ music is played. Probably it is quite useless to add that these bitter comments have no connection whatever with all-Bach recitals played under legitimate conditions as quite properly call for all-Bach, and in fact the incident that started all this was just such a legitimate condition; nor is this the first time a man's comments have been misused by people to whom they were not addressed, or for purposes they were not intended to cover. T.A.O. was not organized and is not maintained to glorify high-hatters; we like our humble and thoroughly likeable Miss Soosie too well for that. The high-hatters may go just as far as they like in any direction they like, and they have a perfect right to do what they in their own judgment think best. Just don't make the mistake of expecting these pages to tag along with the mob, any mob.—T.S.B.

Hugh Giles Musicales

Central Presbyterian, New York, March 1, 8, 15, 1948

These 'evenings of music' are growing in charm of appeal and perfection of presentation. The Church asks no collection; it makes this gift of music each Lenten season. March 1, the Rev. Mr. Giles organist, Rene Le Roy flutist:

- o. Buxtehude, Chaconne Em
- o. Italian, Aria da Chiesa
- o. Lebegue, Noel pour l'Amour de Marie
- f-o. Handel's Sonata in G for flute
- f-o. Faure, Fantaisie
- o. Messiaen, Vision of Eternal Church
- o. Milford, St. Columba Choralprelude
- o. Vierne, 2: Cantabile; Allegro.
- f-o. Scott, Scotch Pastoral
- f. Debussy, Syrinx
- f-o. Desportes, Ronde

Well suited to the mood of a Lenten message in a non-liturgical church, the program began on moderate organ, used much rich registration, reached ff rarely, at no time lingered there too long, and thus made Buxtehude palatable enough for a church affair; the old Italian Aria passed by the same virtues, its registration being largely 8' strings, celestes, and other recognizable foundation tones. As a contrast, Noel was colorful, used the spice of off-unisons, kept itself on the subdued side, but livened up the tempo. These three, with commendably short waits between (possibly thirty seconds) made good program-progress; it meant growth, development—not violent dashes & flashes.

Did somebody get the notion of teaching T.A.O. there is some literature for flute worth hearing? If so, I applaud. The combination of Messrs. Le Roy, Giles, and Handel, later also Faure, was better than delightful, largely, I think, due to the finished artistry of Mr. Le Roy, both in his playing and in his deportment. Flute & organ merge better than flute & piano; it made moments of genuine delight. Both in

Handel's Bourree and Desportes' Ronde it would have been even better if organ legato had been traded for staccato, an exceedingly crisp staccato in the Ronde. Mr. Giles not only plays like an artist, he accompanies like one too. And in program-building he scored a hit in spite of the early excavations from the graveyard, for this was a Lenten offering.

Messiaen didn't sound nearly so atrocious, due to three factors, I think: It had an English title that meant something; it was played largely on rich recognizable 8' tones with the minimum of upperwork; and it never once roared out a fortissimo. Mr. Giles feels his music; you feel it too. Even that choralprelude, played on the soft expressive side instead of loud & oppressive, made charming music, both by grace of its fanciful registration and its avoidance of loudness, than which on the organ there is nothing worse when long sustained or indulged in for no reasonable purpose.

Of all the music I've ever heard for unaccompanied solo-line instrument, Claude Debussy's Syrinx is the only example that ever proved anything better than a stunt. Thanks to Mr. Le Roy's artistry, it was a gem. All instruction books—dated 1810 or ought to be—would say don't use flutes in the organ when accompanying a flutist. Mr. Giles avoided them in direct comparison against Mr. Le Roy, but I believe he could well have followed his own artistic notions and let traditions go hang; had he momentarily dashed into lone 8' flute-tone in direct echo against Mr. Le Roy's flute, the effect would have been superb in certain passages of the rather lengthy and thoroughly sprightly Ronde.

March 8, Mr. Giles organist, Mildred Dilling harpist, and the Kroll Quartet of strings:

- s. Beethoven's String Quartet Ef Op.74
- h. Faure, Impromptu
- h. ar.Perillhou, Chanson de Guillot-Martin
- h. Prokofieff, Prelude
- h. Tournier, Feerie Prelude & Dance
- s. Britten's String Quartet 1

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o-s-h. Hanson's Concerto.

This made a two-hour program and because Britten & Hanson were writing to impress themselves rather than talk intelligently to an educated audience, it was too long. Miss Dilling's solos were beautifully done, time lost between numbers was reduced to the minimum, and she had the climaxing grace to give the audience one charmingly rhythmic number, the Chanson, that made everything else the more palatable. Much too long waits between the groups of numbers. All performers wore the rather brilliant red choir-gowns; quartet sat in the center of the chancel, and were spot-lighted. When Mr. Britten learns to school his head & heart to have something worth saying, the splendid schooling of his hand in writing it will be used to better advantage, and the same goes for Dr. Hanson whose Concerto (in its first New York performance) had some pretty spots in it but not enough to warrant the work the artists had to do to play it, and the time the audience had to spend to listen to it.

March 15 Mr. Giles presented his choir in Heinrich Schuetz' "St. Matthew Passion" and Francis Poulenc's "Mass in G." Schuetz was born in 1585, died in 1672; Poulenc was born in Paris in 1899. Schuetz was done in English, setting virtually the complete 26th & 27th Matthew chapters, much more than 90% of it carried by unaccompanied tenor and bass soloists; and as the thing took 54 minutes to perform, anyone can readily guess the impossibility of sustaining interest in an unaccompanied tenor recitative for the probable 40 minutes required. Schuetz did well for 1648, but this is 1948; the tenor, William Hess, was magnificent in every detail of his work. Chorus had 20 snatches to sing, the shortest being "Lord, is it I?" Mr. Giles gave a brief & quiet organ introduction, and from then on the organ was silent. A man of superlative modesty & good sense, he conducted his chorus from behind the console where they but not the congregation could see him. If you were a tenor, could you carry 75% to 85% of an hour's unaccompanied singing and hold perceptibly to pitch and good intonation both?

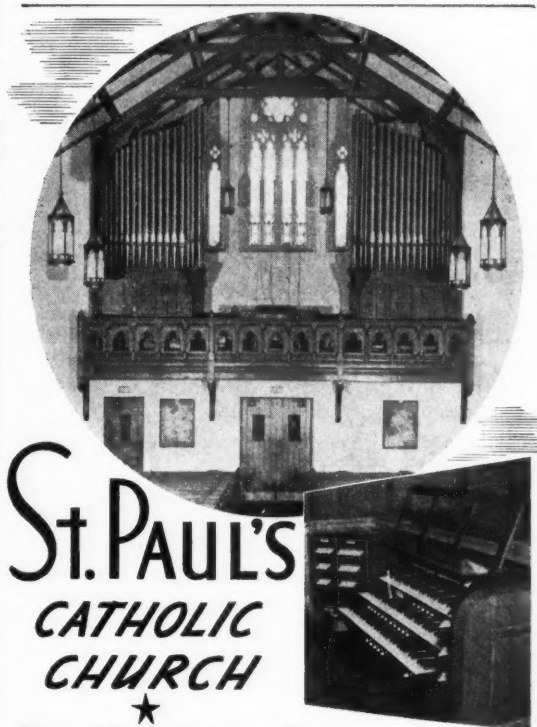
Poulenc was done in Latin, the English text printed on the program. It took about 20 minutes, all unaccompanied chorus, with a quiet chord or two before each of its five parts, Mr. Giles again setting the pace by conducting out of sight of the congregation. The music was on a par with Schuetz for lack of interest. Being different is no evidence of being valuable. Don't blame Schuetz, he was doing well for his day & age. Too bad we can't say at least that much for Poulenc. Church music deserves something better than a mere attempt to be different.

Last year Mr. Giles did Martin Shaw's "The Redeemer"; the year before, Bach's "Magnificat" and Bruckner's "Benedictus" from the F-Minor "Mass"; in 1945 it was Faure's "Requiem"; in 1944 Debussy's "Blessed Damsel" for augmented chorus of women. Mr. Giles and his choristers are not afraid of work. The Faure, however, was the only composition worthy of the time they, or the audience, had to devote to the job. It's a grand thing for a church to have intelligence enough to support such a long-term program as this. When you want to know how an organist should present a major choral work in his church without making himself ridiculous to his audience, go over and see how this man Giles does it. That's the way it always should be done.—T.S.B.

DOWN A BOTTOMLESS WELL

"In all, our loans and gifts in Europe have totaled more than \$12,000,000,000. in two years, plus another two or three billions in Asia. What has been the result of all this expenditure of American resources? The realization of our objective, a free world, appears farther away than ever, and sixteen nations in Europe have presented to us a bill for \$22,000,000. more 'to save Europe from communism'."—Senator Joseph H. Ball.

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No. 6: Pitch

By ROWLAND W. DUNHAM
Associate Editor, Church Department

THERE are three fundamental attributes to any musical sound or tone. These are Pitch, Strength, and Character. Of these the first is perhaps the one which the trained ear finds most important. As we all realize, pitch is dependent upon the rapidity of the vibrations and refers to its position in the music scale of acuteness or gravity.

Nearly every person can distinguish between two tones in relation to one's being higher than the other. Some ears, however, appear to lack the discernment. They have a brain which cannot differentiate the rate of vibration which determines pitch. It is evident therefore that since very few individuals lack this sense of pitch, music is basically an art of pitch relations.

In our music system adherence to the pitch-demands of any work is necessary for satisfactory performance. When deviations are conspicuous we say the musicians are out of tune. More technically it is faulty intonation. Just how far this falseness of intonation may wander without disturbance to the effect rests with the sensitivity of each auditor. With keyboard executants this element is beyond their control. Other instrumentalists and singers must be on the alert each instant to reach at least an approximation of correct pitch.

An interesting phenomenon among musicians is that faculty called absolute (or perfect) pitch. This ability to recall the pitch of all given tones is not, as some people seem to believe, a natural talent at all. It is simply an ability based on constant experience, to remember just how different tones sound in their relationship. It is absurd to say a person is born with such a gift. He must have a good memory and be alert to the sounds he hears. Most musically talented persons can develop this sense to a greater or less degree.

Stangely enough this tonal memory is often linked with certain qualities of tone such as the piano, organ, strings. Then it may be that the tonality is definite and clear only with these media. On one occasion I talked with Ernest Bloch about this matter. Like myself, he was perfectly at home with piano or orchestral music but was quite at a loss with unaccompanied choral music. A pupil of mine possessed absolute pitch to an almost uncanny degree. He could locate the pitch of a squeaky door hinge, the chirp of a cricket, and could infallibly sing any note immediately. To demonstrate the ephemeral nature of this accomplishment the story is told of a prominent musician who took a long vacation in the woods where he heard not a single note of music. On his return to town he was chagrined to discover he had "lost his absolute pitch." It returned in a few days.

The value of this ability to remember the pitch of notes is often discussed. To be sure the player with such a memory may be a bit disconcerted when playing an instrument noticeably at variance with standard pitch. On the other hand the music to him has a definiteness which is desired by those who lack it. I would advise all musicians to attain this power if possible. It will make the language of music far more comprehensible, to say nothing of the increased ability to prepare music of any kind for artistic performance.

To agree on a standard of pitch for musical art has been a problem at all times. It would seem a sensible thing to establish such a standard for all music and stick to it. Such, however, has never been the case for any great length of time. Since orchestral A (one-lined A) can be chosen as the note to refer to, let us see what variation has existed. In 1699

this note was generally of a pitch resulting from 404 vibrations per second. Handel's tuning-fork registered 416. In 1859 the French government officially set the standard of 435 for orchestral A. This standard was adopted by the American Piano Manufacturers Association in 1891. At the same time common practise in Germany was at slight variation, about 440. From the foregoing it can easily be seen that the tessitura of vocal music in the scores of Bach and Handel was actually much lower than in our performances today.

In recent years orchestras have tended to use a higher pitch, 440 being most often preferred. Some conductors, like Koussevitzky, insist on even higher standard 443-447. In piano concertos it is necessary to revert to the now customary 440. This practise has played havoc with certain wind instruments like the clarinet, whose manufacturers have been obliged to make an entirely new design for the 440 basis.

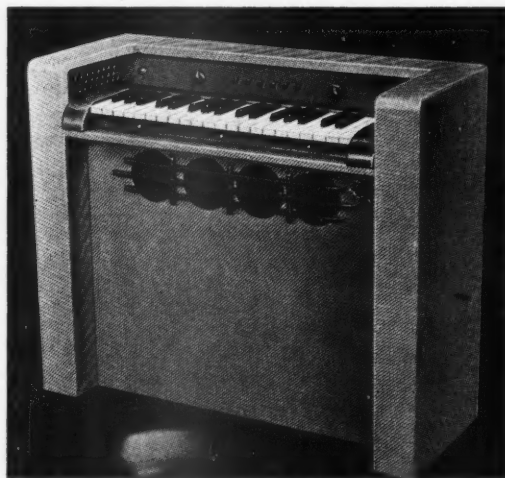
The present pitch is probably favorable to greater brilliance in the effect of orchestral music. To increase the demands upon singers does not seem to be considered. What it does to the listening of those of us unfortunate enough to be raised on a 435 diet, and still playing organs of that pitch, is disturbing, to say the least. Orchestral music no longer sounds like the key of A-major or whatever the case may be. All we can do is to try to adjust our memory to these new conditions and play our organs with the comfort of the old. Many of my friends of the older generation report to me a similar confusion, so I imagine we will all have to accept the situation with equanimity.

I still maintain that a good pitch-realization is a valuable asset. Results of A.G.O. examinations indicate that the ear remains the least adequately trained of our musical qualifications. Reports from institutions furnishing music training indicate a similar situation. Why so many musicians have such an appalling shortcoming without any effort to improve themselves is and will remain a puzzle. Most of this deficiency can be largely corrected. But few have the initiative to attempt to improve their condition. Is it any wonder music is so filled with mediocrities?—R.W.D.

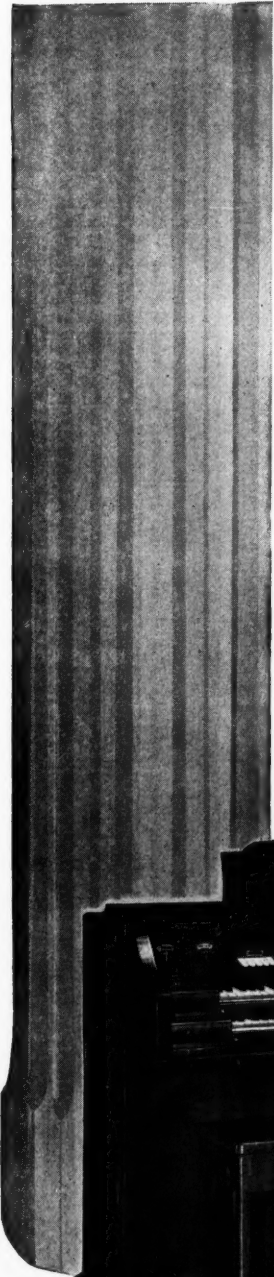
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Clarification of our February description

There is no microphone, as T.A.O. guessed there was in its story on p.50. Instead there is a direct wire connection from each of the tone-rods to the amplifier. And then from this amplifier the loudspeaker, or whatever you wish to call it, takes over and the congregation or audience hears the results in sweet music. Call it Chimes, call it Harp, as you will; unquestionably the audience will call it Beautiful.



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Williams, "O clap your hands," chorus, organ, brass, percussion.

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Williaert, "O salutaris hostia," altos, tenors, wind quartet.

Stravinsky, "Symphony of Psalms," chorus orchestra without violins and violas.

Bach, "Cantata 118," chorus, brass, Hindemith, "In Praise of Music," chorus, instruments, "and congregation," the

Composer conducting.

The Society numbers 375-46c-11t-21b.

ROY E. H. CARLSON

*Holy Name Episcopal, Swampscott

Vesper Musicale

Bach, Toccata & Fugue Dm

Jesu Joy of Man's

Handel, Allegro Maestoso

Stanley, Tune for Flutes

Titcomb, Gaudeamus

God that madest, Snow

t. Messiah selection, Handel

Praise to the Lord, ar.Davis

To the master of music, Rowley

Bach, Fugue

Guest organist was Paul F. Stanton.

DICKINSON FESTIVAL

Indianola Presbyterian, Columbus

Andante Serioso

Joy of the Redeemed

"Great and glorious"

"Lord God we lift to Thee"

"Nowell"

"Thy word is like a garden"

"In Joseph's lovely garden"

"Glory be to the Father"

Exaltation

"All love and mystery"

"A little sun a little rain"

"For all who watch"

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Weitz, Fanfare & Grand Chorus

Rinck, Rondo for Flute

Novak, In the Church

Couperin, Thou That Takest

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Bach, Fugue Ef

Comest Thou Lord

Maleingreau, Adoration of the Lamb

Hindemith, Son. 1: Andante

Liszt, For Us Men (Ad Nos finale)

DeLamarter, Fountain

Dickinson, Berceuse

Dethier, Adeste Fideles Fantasia

Dr. Clarence Dickinson played the recital and conducted the combined choirs of three churches in the festival, with an ensemble of eight instruments.

EDWIN S. IREY

*Fourth Ave. Methodist, Louisville

Thanksgiving in Music

Buxtehude, Praise God ye Christians

Johnson, Sculptured Clouds

Karg-Elert, Now Thank We All

The Creation, Richter

Come together let us sing, Bach

A Child's Prayer, Taylor

Prayer of Norwegian Child, Kountz

All Thy works praise, Lockwood

Thou purple morn rejoice, Shure

Praise to the Lord, Christiansen

off. Clokey, Canyon Walls; Jagged Peaks.

Heavens are telling, Haydn

My God and I, Sergei

Anchored by the grace of God, Shure

Omnipotence, Schubert

Diggle, Toccata Jubilante

"The service was built around the idea of God in nature and gave praise to His handiwork." Mr. Ireys used all his four choirs and an instrumental ensemble of four violins and a flute.

EDWIN ARTHUR KRAFT

Lake Erie College Vespers

Bedell, Ave Maris Stella

God is my Shepherd, Dvorak-ar.Kraft

Make my spirit worthy, Schumann-ar.Barnes

Evening Hymn, Brahms-ar.Barnes

Choir of women's voices.

ROBERT M. STOFER

*Covenant Presbyterian, Cleveland

Anthems September through February

Thiman, Thy church O God

Parker, Lord is my Light

Priest, Surely God is in this place

Brahms, How lovely is Thy dwelling

Gibbons, O Lord increase my faith

Cyril Barker

Ph.D., M.M., A.A.G.O.

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Wilmette, Illinois

Joseph W.

CLOKEY

Donald Coats

ST. PAUL'S CATHEDRAL

Wilshire at Figueroa

Los Angeles, California

Davies, Whatsoever is born of God
McCutchan, Let all the world
Tallis, If ye love Me
Attwood, Teach me O Lord
Speaks, Thou wilt keep him
Mendelssohn, I waited for the Lord
Dickinson, Lord God we lift to Thee
Elgar, Light of the world
Ireland, Greater love hath no man
G.Shaw, Worship

Sachs, Awake my heart's beloved
Tchaikovsky, How blest are they
Gaul, These are they
Willan, I looked and behold
Woodman, Humanity is One
Thiman, Come Holy Ghost
Thiman, Immortal Invisible God
Lutkin, What Christ Said
Thompson, What of the night

Dubert Dennis

M. M.

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Albany, New York

Thiman, Seasonal Thanksgiving
Mendelssohn, How lovely
Huss, Jesus Christ our strong Salvation
Bach, Lord will not suffer
Jennings, Springs in the Desert
Noble, Grieve not the Holy Spirit
D.M. Williams, King's Highway
Sowerby, I will lift up mine eyes
Sibelius, Onward ye peoples
D.M. Williams, Darest thou now O Soul
Thiman, Hymn of Freedom
ar. K.K. Davis, Ye watchers
German, Bread of heaven
Gaul, Washington's Prayer
Billings, America
PAUL SWARM
*First Baptist, Decatur
Evening of Negro Spirituals
ar. Price, My soul's been anchored
ar. Ringwald, Sometimes I feel

David Hogue
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M. S. M.
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Mt. Lebanon Methodist Church
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Harry H. Huber
M. Mus.
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MARIE SCHUMACHER
RECITALS
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ar. Wille, Lord I want to be
ar. Fisher, Crucifixion
ar. Burleigh, Were you there
Swing low sweet chariot (with congregation
and choirs, a soloist taking the two lines,
"I looked" and "A band of angels.")
ar. Shaw, Set down servant
ar. Burleigh, Deep river
ERNEST WHITE
St. Mary the Virgin, New York
April 4, 11, 18, 25, choral music
*Bruckner, Mass Em
Aichinger, O sacrum convivium (motet)
**Tomkins, Mag. & Nunc dimittis
Nanino, Haec dies (motet)
Henschel, O salutaris
Bai, O bone Jesu (motet)
Bruckner, Tantum ergo 6
*Viadana, Missa Octavi Toni
Bonamico, Laudate Dominum (motet)
**Willan, Mag. & Nunc dimittis
Anerio, Christus surrexit (motet)
Whyte, O salutaris
Corsi, Adoramus te (motet)
Moser, Tantum ergo
*Peeters, Missa Sancti Josephi
Tallis, Dum transisset Sabbatum (motet)
**Byrd, Mag. & Nunc dimittis
Ducasse, Ave Regina caelorum (motet)
Nicholson, O salutaris
Perti, Adoramus te (motet)
Nicholson, Tantum ergo
*Gretchaninoff, Missa Festiva
Scarlatti, Exultate Deo (motet)
**Whitlock, Mag. & Nunc dimittis
Monteverdi, Salve Regina (motet)
Farnaby, O salutaris
Ingegneri, O bone Jesu (motet)
Victoria, Tantum ergo (5-part)
February Choral Music
*Henschel, Mass in D
Tallis, O salutaris
**Willan, Mag. & Nunc dimittis
Verdonck, Ave Maria

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Cleveland

Charles Dodsley Walker

Samuel Walter
Trinity Church, Newton Centre
Boston University

G. Russell Wing
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Garth Edmundson.

de la Rue, O salutaris
Petri, Adoramus te
Henschel, Tantum ergo
*Rheinberger, Missa Misericordias Domini
Byrd, Ego sum panis vivus
**Whitlock, Mag. & Nunc dimittis
Rachmaninoff, Ave Maria
Schroeder, O salutaris
Bai, O bone Jesu
Victoria, Tantum ergo (5-part)
(1) Plainsong, Missa Deus Genitor alme
(2) Refice, Missa Sanctae Clarae
Victoria, Jesu dulcis memoria
Palestrina, Surge illumine
Byrd, Ego sum panis vivus
Kromolicki, Tantum ergo
*Palestrina, Missa brevis
Rachmaninoff, Veneration of Cross
**Plainsong, Litany in Procession
Victoria, Vere languores
Whyte, O salutaris
Aichinger, Adoramus te
Victoria, Tantum ergo (4-part)
*Anerio, Missa brevis
Victoria, Caligaverunt oculi mei
**Plainsong, Litany in Procession

William A. Goldsworthy
A.S.C.A.P.

Composers' consultant
in analytical criticism of
manuscripts
and preparatory editing
for publication

ADDRESS
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Victoria, Judas mercator pessimus
Henschel, O salutaris
Lasso, Adoramus te
Kodaly, Tantum ergo 4
*Viadana, Missa Cantabo Domino
Victoria, Animam meam
**Plainsong, Litany in Procession
Victoria, Unus ex discipulis
Byrd, O salutaris
Palestrina, O Domine Jesu
Bruckner, Tantum ergo

The first of the two special services was Ash Wednesday, the second a Festival for Acolytes, Feb. 12.

WILLIAMS MUSICALE

Riverside Church, New York
Robson, "God be in my head"
"O sing unto the Lord"
"Thou are my way O Lord"
"In the year that King Uzziah"
"Nom nobis Domine" (hymn by choir)
"Whisper of heavenly death"
"Darest thou now O soul"
"King's Highway"
Vivaldi, Allegro

Service given by Messrs. Fox & Weagly using the music of Dr. David McK. Williams, with the two exceptions noted.

G. RUSSELL WING

*First Congregational, La Grange
Festival of Lights
Martin, Lo the Shades of Night Depart
A Canticle of Peace, Clokey
What of the night, Thompson
b. And she brought forth, Bach
Ah dearest Jesus, Bach
Send out Thy Light, Balakireff
Holy radiant Light, Gretchaninoff
O Light Divine, Archangelsky
Thou art my Way, Williams

"In this service, the large candle on the altar symbolizes Christ the Light of the world, and the two altar candles on either side represent the humanity and the divinity of Our Lord." Calendar was printed with supplementary texts to follow through the idea of light.

Life of Christ in Art and Music
Darke, In Christ There is no East
God be in my head, Schaefer
Wagner, Parsifal: Faith Motif
Elmore, Triumph
Weinberger, Last Supper
Jesus in Gethsemane, Bach-ar.Kemmer
Dupre, Crucifixion
Bach, Come Sweet Death.
Widor, 5: Toccata
Biggs, Deo Gratias

In this second service pictures were thrown on a screen to emphasize the theme of the music; following were the pictures used:

Christ and the Doctors of the Law
The Temptation
Triumphal Entry into Jerusalem
Christ Entering Jerusalem
Betrayal
Communion
Gethsemane
Agony in the Garden
Way of the Cross
Crucifixion
Calvary
Mary Magdalene with Christ

LYMAN B. BUNNELL

of Immanuel Congregational, Hartford, Conn., has been appointed conductor of the Hartford Oratorio Society; his first offering is Haydn's "Creation" in Bushnell Memorial April 12. Mr. Bunnell is a graduate of the Yale School of Music and a Fellow of Westminster Choir College.



AN APRIL AMERICAN: No. 2
also born on an April 11, in New York City in 1881; died Dec. 1, 1945, in Pittsburgh, Pa., where such were his wholesome influence and good works that his memory is perhaps more extensively honored than falls to the lot of any but the most unusual men of our times. The recently-compiled list of his published organ compositions reaches 48, with an even greater number of transcriptions. That splendid American, Harvey B. Gaul.

CHURCH FIGURES

Lutherans of U.S. & Canada give figures for 1946:

5,672,662 total membership;
150,966 or 2.5% gain over 1945.
\$475,935,415. property value;
\$44,912,718. gain over 1945.
\$23,573,189. total 1946 debts;
\$8,935,166. more than 1945.
\$84,368,733. given for expenses;
\$33,282,808. given to "church work," which may possibly mean missions.
\$12,684,791. more contributed in 1946 over 1945.

Presbyterians in U.S.:
2,234,798, total membership;
60,268, gain over 1945.
\$78,567,368. total contributed for the year;
\$18,000,000. gain over 1945.
\$36.15 average gift per member.

RECORDINGS

Seva Record Co., New York, has issued its Album 18, 3 records, 6 sides, containing "Acclamations," "Tu es Petrus," and "Ave Maria" by Refice; "Regina Coeli" by Palestrina, and "Jubilate Deo" by Lasso, all sung by the Roman Singers of the Vatican, Monsig. Refice director.

R. C. O.

Royal College of Organists, London, admitted 12 new Fellows and 24 Associates in the January 1948 examinations.

HARVEY B. GAUL'S

complete list of compositions published from 1903 to 1948 has been compiled, and is published in "The News Sheet," official publication of the Pennsylvania F.M.C. It gives considerably more information than mere titles and dates. Evidently those interested in buying this document are expected to address Mrs. Harvey B. Gaul, 720 Burns St., Forest Hills, L.I. N.Y.

SYMPHONY DIES

"Rising costs" has compelled the Essex County Symphony, Newark, N.J., to abandon further activities. The group was organized in 1936; last season the "costs were in many instances 200% higher than when the Society started."

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EVENTS FORECAST

for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Bethlehem, Pa.: Bach Choir festival, May 14, 15, five programs; cantatas on the 14th; organ and instrumental music at 10:30 a.m. on the 15th, and the "B-Minor" at 2:00 and 4:30. E. Power Biggs, organist; Ifor Jones, conductor.

Cleveland: Paul Allen Beymer conducts 11th annual Wa-Li-Ro boychoir festival, Trinity Cathedral, April 25, evening.

Do.: Walter Blodgett recitals, Museum of Art, April 11, 18, 25, 5:15; Fenner Douglas gives an all-Bach recital April 4 and Russell Hancock Miles plays a recital April 7.

Do.: Edwin Arthur Kraft recital, Trinity Cathedral, April 4 and May 2, 4:00.

New York: A.G.O. attends service of liturgical music in Pius X School, directed by Mother Cohalan, April 12, 8:15; Harold Friedell directs special Ascension Day service for the Guild, St. Bartholomew's, May 6, 8:15.

Do.: Oratorio Society gives Handel's "Samson," St. Thomas Church, May 11, 8:30; Alfred Greenfield conductor, George Wm. Volkel organist.

West Point: Frederick C. Mayer recital, Cadet Chapel, May 2, 4:00.

EDWIN ARTHUR KRAFT
Lake Erie College, Painesville
April 11, May 9, 8:15

*Camidge's Concerto

Matthews, To Spring

Bizet, l'Arlesienne: Minuet 1

Thatcher, Morecambe Fantasy

DeLamarter, Overture

Dethier, Con Amore

Bourdon, Carillons

Elmore, Humoresque-Gavotte

Mulet, Carillon-Sortie

*Mendelssohn's Sonata 6

Bach, Prelude & Fugue Gm

Jongen, Chant of May

Boellmann, Fantaisie Dialogue

Edmundson, Humoresque Fantastique

Footie, Cantilena G

Macfarlane, Evening Bells

DeLamarter, Minuet

Cole, Heroic Piece

BEREA BACH FESTIVAL

Berea, Ohio, June 4 & 5

Baldwin-Wallace Conservatory's 16th annual Bach festival offers a program this year that "covers the period of Christ's life from His crucifixion to His resurrection." Harold W. Baltz conducts the Friday programs, George Poinar the Saturday. As usual, a half-hour of music by a brass choir in the tower of

Marting Hall precedes each program.

June 4, 4:00: Five selections from the "St. John Passion" and four chorales from the "St. Matthew," with Nos. 1 to 20 of the "St. John."

June 4, 8:00: Nos. 21 to 68 of the "St. John Passion."

June 5, 4:00: Cantatas 4, 160, and 31, with three Easter chorales.

June 5, 8:00: Cantatas 66, 6, 67, and 104.

All works performed by chorus and orchestra, six vocal soloists, no organ. We believe this is the first time the Baldwin-Wallace series abandoned the instrumental music of Bach and went all-vocal. The festival was founded and directed by Dr. Albert Riemenschneider, now director-emeritus.

NEED A SUBSTITUTE?

A young organist is to be in New York City during the summer months and wants substitute work for that period; has excellent references. Write T.A.O. if you can use him.

FERNANDO GERMANI

who toured America under LaBerge management some dozen years ago, has been named 'staff organist at St. Peter's,' according to recent Vatican announcement.

GEORGE BOONE MARKEY

of Spring Garden Street Methodist, Philadelphia, has been appointed to the Second Baptist, Germantown, Pa. A pupil of Dr.

Alexander McCurdy, he formerly studied with Dr. Leo Sowerby. He's a graduate of Minnesota University.

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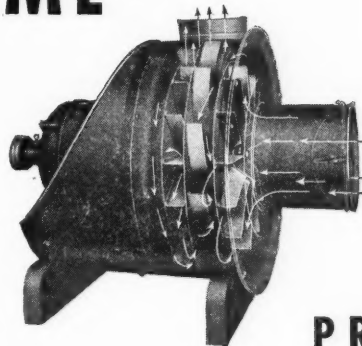
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Mendelssohn's Sonata 1
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Vierne, Divertissement
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O God be Merciful

Franck, Chorale Am

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Reger, Benediction

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LAURENCE DILSNER

Wanamaker's Store, Philadelphia

Bach, Fantasia Bm; Come Sweet Death;

Prelude & Fugue Em; O sacred Head.

Corelli, Prelude Dm; Sarabande.

Clerambault, Prelude Dm

Purcell, Dioclesian Suite

Dubois, In Paradisium

Karg-Elert, Image of Saint; In Memoriam.

Vierne, Cortege

Dr. C. HAROLD EINECKE

Zion Reformed, Indianapolis

Buxtehude, Te Deum

Bach, God's Time is Best; I Stand;

Prelude & Fugue Em.

Biggs, De Profundis

Read, De Profundis

Purvis, Kyrie Eleison

RICHARD ELLSASSER

Trinity Church, Springfield, Mass.

Bull, Trumpet Ronde Bf

Dandrieu, Fifer

Stamitz, Andante

Sammartini, Allegro

Bach, Prelude & Fugue Am; Glory to God;

All Men Must Die; Toccata F.

Clokey, Kettle Boils

Ellsasser, Icarus; Marche Fantastique.

Velien, Pedal Etude

CHARLES W. FORLINES

Wesleyan College

Guilmant, Marche Religieuse

Bach, Andante

Handel, Largo

Bach, Fugue Am

Franck, Chorale Am

Karg-Elert, Evening Harmonies

Schubert, Ave Maria

Bingham, Roulade

McAmis, Dreams

Boellmann, Gothique: Toccata

ROBERT W. GLOVER

School of Sacred Music

Handel's Concerto 10

Bonnal, Vallee Behorleguy

Alain, Jardin Suspendu

Coke-Jephcott, Miniature Trilogy

Moore, Dirge

Bingham, Prelude & Fugue Gm

*EDGAR HILLIAR

St. Mary the Virgin, New York

*Bach, Toccata-Adagio-Fugue C;

Three Choralpreludes; Concerto C.

Schroeder, Schonster Herr Jesu

Dupre, Prelude & Fugue Gm

Noel Variations

Zechiel, Two Choralpreludes

Messiaen, Dieu Parmi Nous

*Strungk, Capriccio Primi Toni

Arne, Flute Solo

Handel's Concerto 2

Bridge, Adagio

Widor's Second

Williams, Rhosymedre Prelude

Vierne, Arabesque; Allegro.

EDWIN ARTHUR KRAFT

Trinity Cathedral, Cleveland

Bach, Prelude & Fugue G; in Dulci Jubilo.

Beethoven, Minuet Ef

Karg-Elert, From Depths of my Heart

Balogh, First Noel

Tchaikowsky, Dance of Candy Fairy

Dance of Reed Flutes
Bedell, Noel Provençal
Edmundson, Vom Himmel Hoch
Brahms, Rose Breaks into Bloom
Polish, Lullaby
Campbell-Watson, Praeludium 2
Van Hulse, Toccata

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Handel, Fugue Cm
Purcell, Trumpet Tune & Air
Westminster Suite: Air
Bach, Four Choralpreludes
We Thank Thee God
HAROLD MUELLER
St. Luke's, San Francisco
Bach, Toccata-Adagio-Fugue C
Franck, Grand Piece
Hindemith, Allegro
Williams, Rhosymedre Prelude
d'Antalffy, Sportive Fauns
Milford, John's Pleasure
Dupre, Cortege et Litanie
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Haydn, Musical Clock
Meale, Magic Harp
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Shelley, Cantilene
Hyde, Evening Song
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Bach, Fugue G
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Bingham, Leoni Toccata
Vierne, Scherzetto
Reger, Int. & Passacaglia
Messiaen, Vision of Eternal Church
Whitlock, Werde Munter Prelude
Weitz, Regina Pacis
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Krebs, O God Thou Holy
Clokey, Bell Prelude
Verrees, Intermezzo
Bingham, Twilight at Fiesole
Vierne, 1: Finale
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Gronoau, A Mighty Fortress
Trad., Prologue De Jesus Pastorale
Bach, Fanfare Fugue
Two Choralpreludes
Felton's Concerto Bf
Yon, Primitive Organ
Peeters, Aria
Dupre, Cortege et Litanie
Titcomb, Requiem (ms.)
Andriessen's Sonata da Chiesa
CARL WEINRICH
First Methodist, Los Angeles
Luebeck, Prelude & Fugue E
Buxtehude, Chaconne C; How Brightly.
Bach, Prelude & Fugue Am
Handel's Concerto 5
Mozart, Andante F
Hindemith's Sonata 1
Lamb, Toccata Fm
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Marcello, Heavens Declare
Buxtehude, From God I Ne'er
Bach, Son. 6: Vivace
Prelude & Fugue Bm
Dallier, O Thou Kind & Merciful
Karg-Elert, Harmonies at Evening
Sowerby, Comes Autumn Time
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Historical Survey of Organ Music
Robert Noehren
Isaak, La Martinella
Sweelinck, My Young Life
Couperin, Chaconne Em
Kellner, What God Does
Buxtehude, Chaconne Em
Bach, Preludes & Fugues A, Am
Come Now Savior
Fantasia & Fugue Gm
Charles Vogan
Mendelssohn, Son. 1: Allegro
Wesley, Gavotte F
Franck, Fantasie A
Reger, Toccata Dm
Liszt, Ad Nos
Marilyn Mason
Haines, Promenade; Air; Toccata.
Schoenberg, Variations on Recitative
Sowerby, Meditation on Communion Hymn
Dupre, 2: Intermezzo
o. & orch. Piston, Prelude & Allegro
Milhaud, Pastorale
Messiaen, Nativite du Seigneur
First program was 16-17-18 centuries,
second 19th century, third 20th. University
string orchestra assisted in the Piston.

T.A.O.'s first choice this month for the program best calculated to make friends for the organ would be Mr. Forlines', whose three opening pieces were all of practical musical values for laymen; especially for the layman's benefit were such delightful bits as those by Schubert, Bingham, and McAmis. Yet the program had plenty of class & quality in spite of these concessions.

Take a look for yourself. Second choice might be Miss Parker's because of the outright title-appeal of Haydn, Meale, Hyde. Then too Miss Parker used that grand Sonata by Mr. Rogers and at least one of its movements is a concert gem, that delightful Scherzo. Mr. Rogers didn't write gibberish & atrocities; his music meant something. Try to get the musical message out of his notes and all the movements, even the Fugue, will make pleasant hearing.—T.S.B.

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PRIZES & COMPETITIONS

Edmund Haines won the J. Fischer & Bro. \$100. and publication prize, under Guild sponsorship, for his Promenade Air & Toccata for organ.

Jack Beeson of Columbia University music faculty has been awarded a current 'prize to Rome' as one of the 18 fellowships by the American Academy in Rome, each valued at about \$3000. for the year; Andrew W. Imbrie has had his fellowship renewed for another year.

\$150. Ernest Bloch Award for a chorus for women's voices on an Old Testament text is again offered; closes Oct. 15; full details from Box 726, Hewlett, L.I., N.Y. Last year's winners were Miriam Gideon's "How goodly are Thy tents" and Norman Lockwood's "The Birth of Moses."

\$800. is offered in four prizes for "fact stories on music" by the American Music Conference, 332 S. Michigan Ave., Chicago 4, Ill.; closes June 1.

\$1000. for an original orchestra composition is offered as a George Gershwin memorial by B'nai B'rith Victory Lodge, New York; all details lacking.

\$200. and publication are offered by the Friends of Harvey Gaul, 6300 Fifth Ave.,

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**GEORGE K. OGDEN**

organist of Lakewood Methodist, Cleveland, Ohio, to which he was appointed a year ago, was born on an Oct. 3 in Newport, Ky., earned his Mus.Bac. in Denison University studied organ with Edwin Arthur Kraft, Edward G. Mead, and others. He has served as director of the Denison University summer school and was official University organist in 1930 when he won the A.F.M.C. organ competition.

Pittsburgh 6, Pa., for a choral work for mixed voices; closes Sept. 1, 1948.

CANTATAS & ORATORIOS

Brahms' "Requiem" was done by Austin C. Lovelace in the First Presbyterian, Greensboro, N.C., March 7, with chorus of 265-15c-8t-16b and orchestra of 19.

Walford Davies' "Everyman," Dr. Clarence Dickinson, Brick Presbyterian, New York, March 7.

Faure's "Requiem," Helen R. Henshaw, First Presbyterian, Albany, N.Y., March 7, chorus, organ, string quartet, and harp.

Handel's "St. John Passion," J. Harrison Walker, St. Andrew's, Wilmington, Del., March 14.

Wagner's "Eucharist Music from Parsifal," Charlotte Garden arrangement, Hans Vigeland, First Presbyterian, Englewood, N.J., March 21.

DR. ALEXANDER McCURDY'S

season of cantatas & oratorios in his combined three-church organization in Philadelphia included:

Bach, B-Minor Mass (Complete)

Sages of Sheba

Brahms, Requiem

Dvorak, Stabat Mater

Kodaly, Missa Brevis

Mendelssohn, Elijah

Mozart, Requiem

Sowerby, Forsaken of Man

Verdi, Requiem

Season for these musicales extends from late September to early June; his choir of 50 voices has a waiting-list of applicants. Orchestral ensembles are used for these major presentations.

FIGHTING IT OUT

All in a Baptist church in New York City, on a lovely Feb. 29 in 1948. The preacher heads one group, the organist another. The preacher hired a new organist, but the old one always got there first. Then said

preacher had the lid of the console screwed down, but said organist brought a screwdriver with him. When the preacher started to speak, the organist "crashed out a resounding dissonance on the organ." Best use we ever heard of for dissonances in music. The cops, tipped off in advance, were on hand. Everybody except everybody else of socking him first.

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CLOSING DATES

1st of month, main articles, photos,
reviews, past-program columns.
10th, all news-announcements.
14th, advance-programs and events-
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15th, deadline, last advertising.
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